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importance. Perhaps our present systems of art education are not the best; then the sooner we find it out the better. Certainly few bigger problems confront us to-day than this to which the coming convention of the American Federation of Arts purposes directing wide and intelligent attention.

## NOTES

### FRIENDS OF AMERICAN ART

The Friends of American Art are now in the fifth year of their organization. During this time they have added to the collections of the Art Institute of Chicago fifty-seven paintings and three pieces of sculpture, besides giving to the Print Department about forty etchings and lithographs. A sculpture group by Paul Manship—"Indian and Pronghorn Antelope"—is one of the interesting acquisitions, and was recently purchased from the Annual Exhibition of American Art. Among four paintings also purchased recently from the Annual Exhibition of American Art, is one by W. Elmer Schofield, "Building the Cofferdam," which is a powerful work by one of our most distinguished painters of American landscape. Three of the artists represented by these recent acquisitions have a special connection with Chicago and with the Art Institute; Lawton Parker, Grace Ravlin and M. Jean McLean were former students of the Institute, and have had unusually interesting and successful careers. Mr. Parker, it will be remembered, received the Gold Medal of the Paris Salon last year. His "Portrait" purchased by the Friends has been lately shown in the Corcoran Gallery exhibition at Washington, and has now gone to the Panama Exposition.

### THE ART INSTITUTE OF CHICAGO

The Photograph and Lantern Slide Department of the Art Institute has recently purchased 100 photographs of paintings shown in the Pennsylvania Academy of Fine Arts, which will, it is hoped, be the beginning of a larger collection of photographs of works in American galleries. Mrs. Hall, of the

Institute staff, has lately brought with her from Europe numerous photographs and postcards, many of which relate to the art and life of Bohemia and Hungary. A set of fifty-four slides of the plans and mosaics of early Christian basilicas has been purchased. A printed list of the Art Institute slides on French architecture has been issued. The department plans to add other lists in the future.

### ART IN DENVER PUBLIC SCHOOLS

A course of study for Elementary Schools in Denver has proved very effective. The work is arranged according to seasons. Charles M. Carter, Art Director, has prepared two booklets, the first giving detailed directions for the course of work. Such subjects as Appliances, Materials Required for Drawing, etc., are mentioned, and valuable hints on Preparing Lessons, Teaching, Judging Proportions, and Picture Study are given. Special exercises, in connection with each grade, are noted, and numerous outlines of work for each of the eight years have been arranged. Color, Construction, Modeling, Illustrative Drawing, Tree and Plant Study, Landscape and Design are some of the subjects Mr. Carter suggests. His second booklet, published in 1914, illustrates the course of study now carried on in the Denver elementary schools, and consists entirely of reproductions of work done by Denver pupils. An illustrated course of elementary instruction was exhibited by Denver at the Fourth International Congress for the Promotion of Art Education and Art in Relation to Industries, Dresden, 1912.

### TAPESTRY EXHIBITION BUFFALO

One of Buffalo's noteworthy exhibitions held during the present winter was the Exhibition of Tapestries shown at the Albright Art Gallery in November. An interesting fact about the exhibition was that so many of the Tapestries were the property of Buffalonians, coming from the residences of Mrs. John J. Albright, Mrs. Frank H. Goodyear, Mrs. Frank S. McGraw and Mrs. Frederic Pratt. Mr. George Leland Hunter, author of a valuable book on Tapestries, assembled and arranged the

exhibition, and also gave a series of notable lecture-promenades in the Art Gallery. These lecture promenades, or "Walk Talks" as they are properly called, not only held the interest of visitors after they reached the exhibition, but vastly increased the attendance. It is of imperative importance to have the crowds properly instructed when they reach an exhibition, so that they may go away with the feeling of inspiration that comes from having heard works of art discussed and illustrated by a master. Mr. Hunter's talks were a vital part of the entertainment, and helped to make the exhibition appreciated by visitors of all ages and all classes from school children of ten to carpenters and builders of seventy, and from women of fashion and men of leisure to milliners, dressmakers and decorative salesmen.

Given an opportunity to study tapestries with the help of a little instruction from a master, they are easy to understand, and win their way quickly into the sympathies and sensibilities even of those whose general art education has been neglected. Their story-interest appeals instantly to children. Bible incidents become a thousand times more real too, when pictured life-size on a huge tapestry.

Practically all the world's great tapestries were woven between 1300 and 1800 A. D., but the art of picture weaving reached its highest point in Gothic and Renaissance Tapestries, of the fifteenth and sixteenth centuries. "Andromache's Lament," one of the most notable pieces shown in this exhibition, dated from the first half of the fifteenth century, and was wonderfully well preserved, with colors still rich and strong. It is one of the Trojan War series, and three other famous pieces from the same series are in the South Kensington Museum, in London. Another important exhibit was the "Hainauer Crucifixion," one of the most remarkable tapestries in the world. From the weave and texture, as well as from the picture point of view, this tapestry is a master-piece. "Bathsheba at the Bath" and the "Prophecy of Nathan," which belong to the wonderful series of the "Story of David" tapestries woven at Brussels, were also among the interesting specimens shown.

This tapestry exhibition was a very great success, and in every way a real help to the Albright Art Gallery, and to the citizens of Buffalo.—C. B. S.

PENNSYLVANIA  
ACADEMY OF  
THE FINE  
ARTS

The Pennsylvania Academy of the Fine Arts issued in January an account of its stewardship for the past year which in many ways has been pre-eminently successful. The 110th Annual Exhibition of oil paintings and sculpture opened on February 7th, and will continue until March 28th. An Artists' Evening is a special feature of this exhibition intended to bring the artists in contact with the students of the school and the public to their mutual advantage. According to the plans this was held on February 13th.

In the report an account is given of the medals and honors regularly awarded, of the purchases made during the past year which are quite numerous, of the upbuilding of the print collection, and of the successful conduct of the Academy's Schools. Finally in very brief space the Academy's needs are set forth, chief among which is larger endowment for the acquisition of exhibits, the increasing of prizes, and the establishment of Scholarships in perpetuity. This, the oldest art organization of its kind in America, has much in its history of which to be proud, and should certainly not fail of support in its large and beneficent work for the future.

THE CHICAGO  
SOCIETY OF  
ETCHERS

International in its scope, the name, "The Chicago Society of Etchers," merely indicates its origin and the location of its headquarters. The purpose of the Society is to promote interest in the art of etching with special regard to the work of its members. This is done chiefly through exhibitions in Museums and through traveling exhibitions; through talks, and the practical demonstration of the process of etching and printing; also through the dissemination of literature and the education of the reading public by articles in newspapers and magazines. The Chicago Society of Etchers issues yearly a *de luxe* volume treating of some